1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

Shamans performed their feats at these celebrations.

In times of starvation they would go to other tribes to sing for them in order to receive gifts. The Pima also came in this fashion when they knew the Maricopa had plenty. Several days before the Maricopa set out they sent one of their number to the host village, provided with as many sticks as there were families intending to visit. A Pima man, acting for the hosts, collected an identical number to aid his memory. After the group arrived, these two told off each Maricopa family to the care of a Pima household. The latter would feed them in the evening and after the meal all gathered to dance. During the dance the Pima made gifts to their visitors: beads, baskets, bundles of mesquite beans or wheat, great jugs of sahuaro syrup, horses, and cattle. After their return the Maricopa would trade these among themselves until each had what he lacked.[2]

The Mountain Killdeer song had two disparate performances associated with it; one a display of power, the other a dance. In the display according to Kutox, the singer caused models of butterflies to flutter in time to his tune. A circular, roofless enclosure of willow poles was built, walled in with leafy branches. Across the top ran a series of parallel strings along which many yellow butterflies, cut out of mountain sheep skin, were tied. The singer sat at the center of the enclosure, which was about twenty feet in diameter and seven feet high. Others also sat within it to help him sing. As he sang, he beat on an inverted basket with one hand, scraping a stick (a foot long) on it with the other. "This made the butterflies look as though they were fluttering, as though they were dancing." This was simply a feat, not for curing.

The dance form coupled with the Mountain Killdeer song was used in the war dance (the performance preparatory to setting out to war), but also on other occasions. At the latter, Pima attended and a clown took part. Again the singer was seated. The dancers remained in hiding until he began to beat his basket: they then came forward in single file. Ten girls and ten young

[2] I was not told of the guest assuming the host's name, as recorded by Russell (*Pima Indians*, p. 171).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

535 men took part, alternating in the line, with a man leading. Their bodies were painted white and red. Good-looking, long haired girls were chosen. Every dancer carried in each hand a four-foot stick, painted red and white, and along which were fastened al-
[532] ternately little wooden birds painted to resemble the mountain killdeer and butterflies made of deer skin or mountain sheep skin, with feathers between. The file of dancers stepped slowly and jerkily forward in a circular course, counterclockwise, around the singer. They stooped, thrusting their sticks forward alternately with each step, piston-rod fashion. The sticks were grasped by the middle. At the "chorus" they crossed them in front.

[648] When the Pima attended, some of their women would hang on to the sides of the dancers, men or girls, and go with them to dance in the dance space. Relatives of those dancers who had
[431] Pima companions then made gifts to the latter: necklaces, beads, shawls, blankets, and the like.[3] Finally the Pima chief would tell the Pima participants to leave off and let the dancers perform.

535 A clown was described in connection with this dance by Ku-
536 tox, as participating in any dance by Last Star. He was an active man, carried a long pointed stick in his hand as a spear, and had his face painted or wore a mask. When he wore face paint, one half of his face was red, the other black, "to appear comical," and a headdress woven of willow twigs as a disguise. The mask sometimes worn was of cotton cloth, bag-shaped, with a long nose of cloth, and a mouth painted on it, with fringes to represent whiskers. The essential part of any costume he might wear was a strong belt: a mescal fiber rope, or of cloth. He danced violently, principally by himself, used inverted speech (but not inverted actions), and in general, tried to behave ludicrously. If he joined the ring of dancers, he would not let women grasp his hand but would jerk away. Women would lay hold of his belt trying to dance with him, but he would whirl them around. His relatives would then make presents to these women. This clown was called ʔokwutai'ʔas, an unanalyzable word.

[3] Precisely as in the Pima "name song," the begging performance mentioned above.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

Such masks (iθθmataδ'm) were said by Last Star to have come into use only in his parents' day, that is, in the middle of the last century. He did not know where they derived the idea. 173 536

A combination of these two forms of the Mountain Killdeer dance was described by Last Star. He had heard it referred to as the greatest dance they had ever had. (It occurred before he was born.) "Once" the singer had made a large circular enclosure of arrowweeds stuck into the ground. It was provided with four openings, one at each of the cardinal points, and within each opening a pole was set up. From each pole hung an image of a butterfly made of leather: that on the east pole was painted white and black, on the west yellow, north blue, and south black. When the dancers entered, "their breathing and dust" made the butterflies flutter as though dancing. The singer sat on the western side within the enclosure, together with several men who sang with him; all scraping on a single basket. Behind them were some women who also sang with them. The audience entered by east, south, and west openings to sit about inside. The dancers were mostly young women and men. Each was provided with a stick bearing many pendent feathers: in their other hands they each held a skin image of a butterfly. They kept time with their sticks, moving their arms piston-rod fashion. When the "chorus" was sung, they held these objects high. The dancers entered by the northern opening, moving in a counterclockwise course in single file within the enclosure. There was no masked clown at this dance. This dance occurred at an occasion for jollification; not when news of slain enemies had been received. 173 535 [532]

The last time this dance was given, according to the same informant, the enclosure was presumably lacking. Each dancer held an image of the mountain killdeer in one hand with which to keep time; something else in the other. The image was made from the chocolate-colored root of a plant growing near the river, in shape resembling a sweet potato. A band scraped white resembled that about the neck of this bird. The image was mounted on a stick.[4] [532]

[4] It is possible that the Mountain Killdeer performance and the masked clown are to be identified with the Vikita-Navitco dance complex of the Papago and [171]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

A spectacular dance called Moving the King Around (xanavre' gicpa'cam, "to move out the king") may have been coupled with the song Dragonfly (xanavare'). The word xanavare' meant not only dragonfly, but the leader of the whites, as king or President. This looks like the confusion of a native term for the insect with a Maricopazation of Spanish *general*. The reference in this dance was to Montezuma, a figure of local myths, who was identified in some fashion unknown to me with the Sierra Estrella. The mountain was called "Man lying on his back" beside its esoteric name "Berdache Mountain," and a peak at the eastern end, "Two heads." These are recorded on modern maps as "Montezuma Sleeping" and "Montezuma's Head." The word mŏntĕsu'm, according to Mrs. Redbird, meant "unknown people"! The performance was based on the circumstance that "in the early morning the Sierra Estrella looks as though there was a great building there, a castle, or a row of cottonwood trees, or the like. It will stand this way for a time and suddenly disappear." This is simply due to the morning light sharply defining the pinnacles on its northeastern front for a time.

The man "who started it again [the song?] said he was going to make something like they see in that mountain." He painted a cloth to resemble the mountain. He danced with others, all "going around" several times; then he stretched the painted cloth to cover them all. Baskets were used to mark time; some beaten, others scraped. This dance took place in the open during the day. "They thought it the greatest performance ever held. He never tried it again."

The dance forms of the Maricopa appear in summary as two alone: a circular dance and one in which two opposed lines of dancers trotted backward and forward together. The circular form was used in the big social dances described above, the scalp dance, and with Mountain Killdeer singing. The direction of movement was counterclockwise in all three, as in all Maricopa

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[111] Pima (cf. J. A. Mason, *Papago Harvest Festival*; Davis, *Papago Ceremony*; Russell, *Pima Indians*, pp. 266, 328; Parsons, *Notes on Pima*, pp. 461 f.; Curtis, II, 13).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Halchidhoma

HALCHIDHOMA MOURNING CEREMONY

The Halchidhoma had a mourning ceremony like that of the tribes of southern California and the lower Colorado. With the former they shared the construction and burning of images representing the dead, with the latter, a sham combat as well. Consonant with their more easterly position, the Maricopa lacked all but the simplest of mourning rituals.

The Halchidhoma ceremony, called kĕxu'kâm, was held about the anniversary of a man's death. It seems probable that it was held for all men, but not for women or children, and that it was held but once for a single individual. Its purpose was simply that of remembrance: there was no notion of the return of the dead connected with the image, or the like. The pattern of the proceedings followed in large part that of the actual cremation.

Someone outside the family, a man, went to the relatives of the deceased to inform them that he would undertake the ceremony. They would get the needed clothing and paints ready. Word was sent to the various villages fixing the day and time for the ceremony. Prior to their coming, there had to be constructed the image, a flat-roofed shade, a small oval structure, a woodpile, and a post was erected.

The image[2] was completed before they began to erect the two structures. Four men were selected to make it. They bathed every morning before proceeding to work. Like all the construction connected with the ceremony, work had to proceed very slowly and quietly. (It is not known how long they took to make it.) The image, made of rags, was intended to look exactly like the dead man. It was clothed and its hair dressed exactly as he had worn it. Kutox thought it was as large as a human. The neck was loosely made so that the head would face from side to side when the image wobbled.

When this was completed, a small oval structure was built at some convenient place selected for the ceremony. This, called

[2] The native name was not remembered by Kutox, who had himself never seen the ceremony; hence it fell into disuse before 1847 or the years immediately following.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

574 576 turn inquire how the host was feeling. An infrequent visitor might tell of the death of a relative, when the host would cry with him in sympathy. (But there was no formal tear salutation such as Russell describes for the Pima.[17]) If a visitor was met outside the house, he was greeted, "Spread your news [gânavŏk, 'talk!']!" If only women were at home, they would invite the guest to eat but would not question him. On leaving, a visitor says, "I came to see you and find your people are well. I feel good to see them well: I am happy. I spent the day well. I am [201] going home now." They shook hands on parting, calling each other again by kinship terms with not another word. (I saw this performance repeatedly and was impressed with the extreme parsimony of the exchange of salutations.)

482 Carrying habits followed sex-differentiated patterns. A woman invariably carried burdens balanced on her head, usually supported on a ring-shaped pad of cloth. In this fashion, they carried pots of water, baskets of mesquite, or the cradle, the last even perched on top of a basket loaded beyond its brim. On the other hand, a man never carried anything on his head: a log, for instance, rested on the shoulder.[18] Women also carried articles at the small of the back in a cloth tied around the waist, in the fash- [171] ion of the Pueblos and Havasupai, but men never did so. On journeys a man carried water in a gourd tied to the left side of the belt by a cord tied around its neck, the gourd stoppered with a corn cob. When a man and woman travelled together, "he let her carry everything." Women were, in fact, adept carriers. The carrying net of southern California and the netted frame of the Pima and Papago were unknown.

532 They never hesitated to draw diagrams on the ground for me and were not concerned to wipe them away, unlike the Havasupai.

572 A special relation of friendship sometimes united men. "They

[114] [17] *Pima Indians*, p. 200. I think we may doubt that the Pima practice was anything more than what is here described for the Maricopa.

[18] Curiously enough, Garcés' Halchidhoma travelling companion of 1774, who had both hands occupied, carried a jug of water on his head (Bolton, *Anza's California Expeditions*, II, 387).